Abstracts

Dante Cappelletti: New Hypotheses For New Studies

edited by Fabio Acca

The "Case" of Dante Cappelletti

Starting from the emergence of the archive preserved at the Municipal Library of Piancastagnaio, this article advances an initial yet necessary historiographical repositioning of Dante Cappelletti. Reconstructing his critical, academic, and intellectual trajectory, it restores visibility to a figure long kept at the margins of Italian theatre studies, despite his lucid engagement with the relationship between theatre and media, the public function of criticism, popular forms, and experimentation as a historical and cultural symptom. The resulting portrait is that of a scholar whose neglact now appears strikingly disproportionate to the quality, scope, and diversity of his contributions.

Fabio Acca

Dante Cappelletti: «A Fellow Traveller to Many, Yet He Travelled Alone». Interview with Paolo Ruffini

Filtered through personal memory and critical exchange, this interview with Paolo Ruffini constructs an original portrait of Dante Cappelletti in the final years of his life. What emerges is the profile of an intellectual who was reserved without being marginal: rigorous and generous, deeply attached to the centrality of the actor, to the popular function of theatre, and to a non-aligned idea of criticism. Biographical recollections, reflections on his cultural positioning, and hypotheses concerning a legacy interrupted by premature death thus illuminate Cappelletti's singular autonomy, his relational solitude, and the lasting relevance of his perspective.

Adele Cacciagrano

Dante Cappelletti as Theatre Critic for «Il Dramma»

The essay focuses on the seven-year span of Dante Cappelletti's critical work in the journal «Il Dramma» (1976-1982), re-reading it as a genuine workshop for observing contemporary theatre. It identifies a set of recurring thematic concerns while outlining a broad understanding of theatrical forms as the very core of stage phenomenology. Reviews, interviews, dossiers, and essayistic pieces make it possible to trace the movement of an autonomous critical gaze, often in tension with the most prominent tendencies of Italian and international experimental theatre, yet consistently resistant to ideological rigidity and school-bound affiliations.

Arianna Frattali

An «Impossible Autobiography»: Dante Cappelletti's Voice in Critical Writing on Vittorio Gassman

Dante Cappelletti's *Vittorio Gassman. Solitudine di un mattatore* is here taken as a privileged point of entry for reconsidering his place within the critical bibliography devoted to the actor. The article questions the book's premises, forms, and methodological implications by bringing biographical writing into dialogue with archival sources and with theatre, film, and television studies. Within this framework, "solitude" emerges as a crucial interpretive category for reading the Gassman myth. More broadly, the essay

reflects on the relationship between biographical discourse, memorial construction, media culture, and critical approaches to the acting figure in twentieth-century Italy, highlighting the enduring heuristic value of biography.

Massimo Marino
Dante Cappelletti and the Teatro Povero of Monticchiello

This article focuses on Dante Cappelletti's role in the critical recognition of the Teatro Povero of Monticchiello, treating the latter as an exemplary site from which to rethink the relations between theatre in the square, popular theatre, and research theatre. A rereading of *Teatro in piazza* and of Monticchiello's autodramma brings into focus several key issues of contemporary performance: the role of the intellectual, the link between ritual and critical awareness, the use of public space, and the collective, process-based dimension of theatrical creation. From this perspective, Cappelletti's reflection also reveals a striking anticipatory force in the way it connects subaltern cultures, communal imagination, and experimentation.

Maria Teresa Surianello
The Tuttoteatro.com Dante Cappelletti Award for Performing Arts

More than a simple institutional history, this article reconstructs the origins of the Tuttoteatro.com Dante Cappelletti Award for Performing Arts as a form of cultural intervention developed in the early 2000s to support independent creativity. By retracing the experience of the online journal, the first editions of the award, and its later transformations, the article shows how the "Cappelletti" gradually established itself as an observatory on new Italian theatre and as a place for the emergence, support, and legitimation of artists, languages, and practices operating outside dominant circuits. In this sense, it has become a stable space for reflection, dialogue, and cultural mediation.

Alessia Zombardo
The Dante Cappelletti Collection at the "Angelo Ferrazzani" Municipal Library in Piancastagnaio (1964-1996). Preliminary Inventory and Research Perspectives

The essay is devoted to the Dante Cappelletti Collection preserved at the "Angelo Ferrazzani" Municipal Library in Piancastagnaio, whose scope, internal organisation, and research perspectives are here outlined. By describing its documentary series, scripts, preparatory materials, and personal library, the article brings into focus the specificity of a theatre critic's archive largely constituted by paratexts, programmes, press reviews, and research materials. In this way, the collection emerges as a privileged observatory on reception, professional practices, and Cappelletti's intellectual horizons, while also providing a first methodological basis for future cataloguing and valorisation work.

Speciale Teatro Buzzati
edited by Antonio Rosario Daniele

Fabio Atzori
***«Ma tanto! Alla mia età! Ormai». Reading* L'uomo che andrà in America**

This essay analyses the drama *L'uomo che andrà in america* (1962), highlighting Dino Buzzati's growing technical mastery in the construction and deployment of stage directions. Particular attention is paid to directions concerning the voice, which are predominant and provide actors with detailed guidance on pauses, intonation, and psychological nuance. The analysis also confirms Buzzati's acute sensitivity to the differentiation of spoken languages on stage: each character is endowed with a clearly defined and recognisable linguistic personality. Finally, the essay sheds light on the workings of the 'second' Buzzati, revealing a dense network of intratextual references (*Il critico d'arte*, 1956; *Al caffè letterario*, 1957; *Mondanità*, 1958; *Il maestro*, 1960).

Massimo Castellozzi
Trials and Justice in the Theatre of Dino Buzzati

In Buzzati's theatre, the civic and satirical dimension is articulated through the staging of judicial proceedings in which the true defendants are moralism and political opportunism, as in *Un verme al ministero* (1960); the brutality of collective lynching directed against a scapegoat, as in *La colonna infame* (1962); and, finally, the cultural decline and fragility of the bourgeoisie, as in *La fine del borghese* (1966). This essay therefore sets out to analyse the farcical and spectacular nature of the courtroom trial, which Buzzati develops from news reports and short stories, as a mode of administering justice, one that is necessarily worldly and formal, and that stands in sharp contrast to the only truly possible ethics, located instead in the tragic acceptance of evil.

Rossella Palmieri
«Vi inginocchiate per avere una proroga». Prolonging Life Between Rhetoric and Action

This essay examines two of Buzzati's plays (*Piccola passeggiata*, *Il mantello*), which share the theme of an announced death, whether brought about by old age or by war, through the figure of an emissary. At the same time, it highlights Buzzati's narrative choices in *Appuntamento con Einstein*, where this *topos* is embedded within a broader reflection on the time granted to human beings on earth and on the responsible use of reason in the service of science.

Antonio Palumbo
Sola in casa *Between Lightness and the Uncanny*

This essay analyses Dino Buzzati's play *Sola in casa*, first performed by Paola Borboni in May 1958 at the Teatro Gerolamo in Milan. Palumbo examines the play's central themes and motifs, highlighting the contrast between Life and Death and its connections with erotic imagery. Particular attention is paid to the presence of symbolic objects, to intertextual links with other works by Buzzati, and to the stage reception of *Sola in casa*.

Armando Rotondi
Staging* I topi*: Dino Buzzati as Theatrical Practice in* RatOn *by ToTum TeaTre

This essay explores Dino Buzzati's short story *I topi* (1953) both as a literary work and as a source for theatrical creation, with a particular focus on the Barcelona-based company ToTum TeaTre. It examines the company's adaptation *RatOn* (2015), directed by Valentina Temussi and Oscar Valsecchi, analysing how Buzzati's themes are reimagined through physical theatre. Combining textual analysis, interviews, and research-through-practice, the study highlights a distinctive "Buzzatian approach" to performance and investigates the original monologues created by the actors. The essay concludes with a reflection on the interplay between literature and contemporary theatre-making practices.

Katia Trifirò
Monstrous Repertoires, Distorted Dictionaries, Cruel Epiphanies: The Dark Side of the* Boom *in the Dramaturgy of Buzzati and Wilcock

This paper explores aspects of Buzzati's theatrical language in order to examine the correspondence between a set of formal processes that parody everyday conversation and the satirical representation of characters and situations within the social and cultural transformations of Italy during the period of the economic boom. From this perspective, the essay proposes a comparison with the dramaturgy of Juan Rodolfo Wilcock, an irregular presence, like Buzzati, on the Italian theatrical scene. What emerges most clearly is a striking affinity between the two authors, grounded above all in a shared idiosyncrasy, evident in Wilcock's creative and critical work of the 1960s, towards the darker side of a society dominated by the symbols of a new mass religion: consumerism, social mobility, and technology.

Silvia T. Zangrandi
Dino Buzzati's* Ferrovia soprelevata*: Misfortunes and Fate of a Musical Tale

Dino Buzzati's *Ferrovia soprelevata*, a musical tale in six episodes conceived for the theatre, is the first opera libretto to mark his collaboration with Luciano Chailly. Its publication and editorial history is notably complex: despite being a celebrated libretto, it remains relatively little known and, for this reason, largely unstudied. This article examines the typescript preserved by the City of Bergamo, a copy containing corrections, additions, and variants that testify to a meticulous and sustained process of revision aimed at meeting the requirements of censorship, which was still very much in force in the 1950s.

Studi

Simone Dragone
Takes from the Third Theatre in Puglia: Relations between Theatre Groups, Territory, and Audience

Numerous studies have highlighted the ethical and social dimensions of Third Theatre and, rather than concentrating on the how, that is on aesthetics, have addressed the where, when, for whom, and why of theatrical practice. This paper seeks to analyse the phenomenon of Third Theatre from a sociological perspective, starting from photographs preserved in various public and private archives in the Salento area. Through comparison with other sources, it aims to identify the effects that the relational dynamics between theatre groups and local communities in Salento, from the 1970s to the 2010s, have had on cultural revitalisation and valorisation in the region, as well as on audience formation.

Antonia Liberto
A Circus Family in 19th-Century Naples: The Guillaumes

In the 19th century, the Guillaume family performed in various cities across Italy, providing important evidence of the spread of circus arts and practices. While the episodes concerning the Brescia-based branch, led by Francesco Luigi Guillaume (1771-1853), are better known, the history of the large family group based in Naples remains less documented. The city became a semi-permanent base for the family from at least the 1830s. Here, Francesco Luigi's descendants carried on the circus tradition, performing at various venues across the city. By using unpublished documents from the Archivio di Stato, reports from local and national periodicals, as well as advertisements and posters, this study aims to reconstruct the biographical and artistic history of the Guillaume family in Naples, examining the places where they performed, the organisational structure of their circus company and the characteristics of their performances.